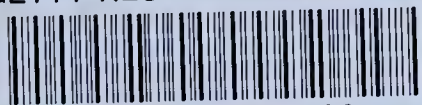


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Christie, James, 1773-1831.
Catalogue of the very capital, choice
and
valuable collection of Italian, French,
Flemish and
Dutch pictures : formed at great

31
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A
CATALOGUE
OF
The very Capital Choice and Valuable Collection
OF
Italian, French, Flemish and Dutch
PICTURES

FORMED AT GREAT EXPENCE IN THE COURSE OF SEVERAL YEARS,

BY

JOHN HUMBLE, Esq.

AND COMPRISING SOME OF THE

Finest Chef d'Œuvres of Painting that have been imported into this Country,

SELECTED FROM THE

ALDOBRANDINI, BARBERINI, CAVALIERI, COLONNA and SPOLETO Palaces,

OR FORMERLY IN THE COLLECTIONS OF

Prince RUPERT, the Duc de CHOISEUIL, the DUKE of ORLEANS, MARQUIS of
LANSDOWN, Mr. CRAUFORD and WALSH PORTER.

AMONG THEM ARE:

Gallery & exquisite Cabinet Pictures

BY

M. ANGELO, G. ROMANO, MAZZOLINO, GAROFALO, A. DEL SARTO, BRONZINO,
CORREGIO, PARMEGIANO, BAROCCIO, TITIAN, P. VERONESE, the CARRACCI,
DOMENICHINO, GUERCINO, GUIDO, A. VERONESE, S. ROSA, MOLA, MURILLO,
POUSSIN, GASPAR, CLAUDE, RUBENS, SNYDERS, V. DYCK, JORDAENS, TENIERS,
WOUVERMANS, (*particularly the celebrated Coup de Pistolet*), P. WOUVERMANS; an
exquisite small Gem by BERGHEM; also by REMBRANDT, G. DOW, F. MIERIS,
A. V. DE VELDE, DUBBELS, and two very surprising and unique Performances
by DIETRICH, Christ driving the Money Changers out of the Temple, and the Tribute
Money.

The Whole of which are in the finest Preservation:

they will be Sold by Auction

BY MR. CHRISTIE,

AT HIS GREAT ROOM, IN PALL MALL,

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PUNCTUALLY AT ONE O'CLOCK.

May be Viewed Four Days preceding the Sale. Catalogues (at One Shilling each) may
be had in Pall Mall.

Conditions of Sale.

- T**HE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No Person to advance less than 1s.—Above Five Pounds, 2s. 6d. and so on in Proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, in part of payment of the Purchase Money : in default of which, the Lot or Lots so purchased, to be immediately put up again and re-sold.
- IV. The Lots to be taken away with all Faults at the Buyer's Expence, within One Day after the Sale.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited, all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale; and the Deficiency (if any) attending such re-sale, shall be made good by the Defaulter at this Sale.

Collection of Pictures,

OF

J O H N H U M B L E, Esq.

Without Reserve.

SATURDAY, APRIL the 11th, 1812.

N.B. Payments by approved Bills at two Months will be accepted from Purchasers to the Amount of more than £100.

- Titian..... 1 **B**ACCHUS alighting from his car on his interview with Ariadne;—a finely coloured and delicate small Bolognese copy from one of the four grand chef d'œuvres of Titian
- Furini 2 Hercules with attendants releasing Hesione, when exposed to the sea-monster; the buildings of Troy represented in the back ground—a high finished and elegant picture
- Girolamo di Santa Croce. 3 The Baptism of our Saviour by St. John, with assisting Angels, in a romantic and richly ornamented landscape. This very beautiful and high finished specimen by the master of Bellini, was purchased at Venice in the Casa Ponte by Mr. Strange, his Britannick Majesty's Consul at the time. It is in exquisite preservation
- G. Dow 4 A small Portrait of G.Dow, by himself, drawing, by Candlelight, comprised in an oval. The objects very minute, but finished with accuracy and extraordinary neatness

- Mignard 5 A Holy Family, the Virgin in a red boddice and blue mantle, seated in a landscape, St. John and the infant Christ at her feet. The exquisite feeling displayed by Mignard in his small copies from Raphael, gives them almost the merit of beautiful original compositions: formerly Prince Rupert's.
- 61 Poussin 6 A Landscape viewed through the opening of a wood with buildings at the foot of a ridge of mountains, from which a river, interrupted in its course at a fall, descends to the front of the picture, where are figures in various attitudes fishing—grand effect
- 70 Domenichino 7 St. Agnes with a palm branch and a sword as a symbol of martyrdom, the left hand covers her breast; the features truly expressive of the energy and devotion of the saint
- 113 A. Carracci 8 Æneas carrying Anchises, Ascanius holding by the straps of his father's armour; the fatigue of the boy is ingeniously expressed a cabinet picture, from the collection of Prince Rupert
- 69 A. del Sarto 9 Virgin, Child and St John; a beautiful cabinet picture. The group is marked with grandeur and fine expression, and touched with delicacy
- 76 Poussin 10 A broken and romantic Landscape, where under an arched rock, as if retired for shelter from a tremendous land-storm, is seen Hagar with her child, and an angel descending to comfort her. The figures beautifully painted by another hand. The whole is executed with great spirit
- 38 Baroccio 11 The Virgin reading, and holding the infant Christ: a little beautiful bit of the master, painted with Corregiesque sweetness, and warmly coloured
- 60 A. V. de Velde 12 A small Landscape, with cattle refreshing themselves in the midst of a stream and reposing on the bank, a rising back ground tufted with wood, and a brilliant sky: a sweet gem

- 60 A. V. de Velde 13 A small Landscape, evening scene, a shepherdess near a pool of water, and cattle beneath a woody bank; in his sweet enamelled manner; companion to the foregoing
- 38 Rubens 14 Meleager and Atalanta; a very spirited and finely colored sketch. The science displayed in this thickly blended group, and the vigour of the drawing are truly masterly
- 57 Claude 15 A Landscape, view on the woody banks of the Tiber, with a shepherd piping, a close and warm summer evening scene: a charming cabinet specimen. From the Barberini Palace
- 39 Rubens 16 A Magdalen seated beneath an elevated bank, naked except that a crimson drapery strewed beneath her, is collected with one hand so as to cover the waist, the other hand crosses her breast, her eyes lifted upward in devotion; beneath her feet are the symbols of sin and death: a beautiful cabinet specimen of the luxuriant coloring of Rubens
- 24 P. Veronese 17 A Magdalen with a skull in her lap, in meditation, her attention is arrested by an infant Angel above her, with his finger pointing to heaven; a Landscape with sumptuous buildings forms the distance. In the splendid manner of Cagliari. The Magdalen is said to be a portrait of his daughter
- 30 Rubens 18 Prometheus and the Vulture: the character of Prometheus as originally drawn by the Greek tragic poet contributed several hints for the Satan of Milton, and several passages in his poem are almost literally derived from the same source. The painter seems to have accidentally made a similar application of the fable. Prometheus

is here cast down as a fallen angel, shrinking with horror from the Vulture. The science and coloring are greatly to be admired

5052

Rubens and Snyders 19 A Boar Hunt; a multitude of dogs plunging through a marsh and fastening upon the animal, have given occasion for great display of science in the design of this picture : the execution is masterly. Formerly in the collection of the Prince of the Peace

22

N. Poussin 20 Repose of a River God; a classical specimen of the master. From the Lansdown collection

10503

W. Verelst

Claude 21 A romantic Composition, with a view of the Grotto of Neptune; a clear and beautiful picture. Through the natural arches of a broken cliff extending to a river, is seen a distant landscape: luxuriant woody scenery above is terminated by the Sybil's temple. The execution and tone of this picture are charming

797

Jordaens 22 Twelfth Night; a noisy scene of mirth and humour, admirably painted: with richness and truth, rarely exceeded by Rubens

41

Murillo 23 Two Andalusian Peasant Boys eating Grapes, and cutting up a Water Melon, and a basket of fruit beside them; a favorite subject of this painter, which he has often treated with some varieties

54

Murillo the Younger 24 Christ and the Woman of Samaria; size of life, to the knees. This picture is of a most agreeable tone of color, and possesses every charm of the great Venetian school. The countenance and figure of the Samaritan Woman are executed with a degree of taste and truth that Titian has seldom surpassed. The landscape in the distance is very freely pencilled

59

Carracci 25 Joseph of Arimathea depositing the body of our Saviour in the Sepulchre. The Virgin standing by in deep

sorrow. From the arched top of this picture, it is presumed to have been an altar piece in some distinguished situation

- 49 Rembrandt 26 Portrait of an elderly Woman seated in a chair, the Bible on her knees; usually termed Rembrandt's Mother; the handling free, and the coloring and effect very rich
- 49 Domenichino 27 Adoration of the Magi; many figures, in a landscape marked with highly romantic and picturesque scenery
- 48 V. Dyck 28 Venus dissuading Adonis from the Chace; an elegant group with rich draperies introduced, that give delicacy in the treatment of the subject, and strength to the coloring. The figure of the female is only slightly painted; a group of grey-hounds near them is designed with great spirit; the distant landscape is in a fresh tone
- 24 Guido 29 Fortune scattering Riches over the Globe. An infant on the wing grasps her mantle, another blindfolded is in the moment of being precipitated from off the sphere—cabinet size
- 79 S. Rosa 30 Pythagoras and his disciples; a fine cabinet specimen of the spirited manner of Salvator. Formerly in the collection of Prince Rupert
- 58 Bronzino 31 Virgin, St. Joseph, and Infant John contemplating the sleeping Saviour. The figures drawn in the grand manner of M. Angelo, and with perfect taste; the coloring lively and clear: very highly finished. From the Colonna Palace
- 45 F. Mieris 32 A Toper enjoying himself with his Glass and Brown Jar of Liquor. The mirth and contentment expressed in the countenance are pleasing and natural; the co-

loring warm and harmonious. The works of this master are exceedingly rare. Formerly in the cabinet de Choiseuil

- 144 Teniers 33 Cottages with Flemish Peasants playing at Bowls, or smoaking and looking on; in the centre is a young man running at full speed to mark the course of the bowl; in the distance, a village in a pastoral landscape finely colored: spirited and fine
- 137 Wouvermans 34 Interior of the Stable of an Inn, and a coach entering through an arched opening from behind, a cavalier and a lady mounted in the centre; at the outlet to the left is the cabaret embellished with the foliage of a vine; a girl at a well, and a landscape in which a gentleman on horseback and his follower are pursuing their journey: highly finished
- 190 V. Dyck 35 The Virgin and Child and St. Elizabeth with a cradle; very pleasingly composed; part of the picture is marked with the freedom of a mere sketch, but the figure of the Infant is more carefully finished; the drawing graceful, and the coloring a beautiful imitation of nature
- 100 Dubbels 36 View of a harbour with a Yacht of State and other Vessels, and a Passage Boat with cattle and figures; in the front, a strand with boats putting off, and young men bathing. The sombre tone of the sky and of the water in the nearer part, gives a glowing richness to the coloring of the vessels and figures, and shews how much this master owed to the principles of Rembrandt for the happy effect produced in this picture
- 20 V. Dyck 37 Theodosius, receiving the imperial Crown; a most vigorous and noble sketch, marked with prodigious force and grandeur

- 71 S. Rosa, 38 A grand Landscape with Fragments of Rocks, broken Stumps and thick Foliage in the front, under which is caught a view of a majestic mountainous scene, partially lighted by semi-transparent clouds: grand and fine
- 40 G. Bellino 39 Virgin and Child on a throne, with Saints, one of them kneeling in the act of prayer: in the rich and delicate manner of Bellino, whose name is inscribed with the date MCCCCCV. It is in fine preservation
- 32 Albano 40 The Marriage of St. Catharine; a beautifully composed group of figures rather smaller than life, beneath two trees, the stems of which cross each other, a richly wooded back ground; the attitudes are in the graceful style of Parmegiano; the draperies splendid, but softened with a very delicate effect of *chiaro scuro*: highly finished
- 40 Domenichino 41 Joseph flying from the solicitations of Potiphar's Wife; a very brilliantly colored and highly finished gallery picture; the attitudes elegant and natural, and the coloring of the figures true, though nearly overpowered by the splendor of the draperies
- 350 Claude 42 "*L'Ancien Port de Messine*," Vessels at anchor, and figures on a strand in front, playing on the guitar and variously occupied; fine effect of heat and sunshine in a warm summer evening: for the design, see the *Liber Veritatis*, No.

This picture and one of similar size by Claude were in the late King of France's collection, and when first brought to this country were much disguised. They had been cut out of their frames at the time of the Revolution, which has a little diminished their size.

35

Domenichino 43 Armida wounded, supported by Rinaldo, who is represented in the act of pouring water from his helmet upon the head of the heroine; the solemnity of the action is increased by the choice of time and a gloomy evening tone; the draperies and armour are in the usual rich style of the master

41

ALEX. VERONESE . . 44 ADAM AND EVE; figures nearly as large as life; the latter gathering the fruit, and in the act of delivering the apple to her husband; the composition is simple, but ingeniously contrived, and very favorably displays the science of the painter; his usual taste is also conspicuous in the chiaro scuro and the delicacy of the finishing: a grand and fine chef d'œuvre

60

Guercino 45 St. Sebastian bound at the foot of a tree, an angel in descent directing, and another extracting the arrows. The Saint is in a violently fore-shortened attitude, as he may be supposed to have sunk under the pain of his sufferings: a very beautiful and finely coloured cabinet specimen.

132

Parmegiano 46 Virgin, Child and St. Catherine in a Landscape, an Angel behind encouraging the Saint to the emblematical union with Christ, three infant angels appear in a gleam of light above. In this beautiful cabinet picture, Parmegiano has most happily blended sweetness of expression with gracefulness of design; the effect is peculiarly striking.

100

G. Romano 47 The Virgin and St. Catherine in a romantic landscape supporting the Infant Christ and St. John who embrace each other. St. Joseph watering cattle at a short distance. In a luminous cluster of clouds, above are angels playing in concert. The works of this

master are to be highly prized from their extreme rarity : this picture is replete with Corregiesque taste; the colouring solemn and fine.

45

Corregio 48

Virgin and Child; an early performance of this master, upon a gold ground in which the native grace of Coreggio is not lost by its participating a little of the style of his master, Andrea Mantegna: Formerly in the Spoleto Palace: it is engraved by Cunego.

80

G. Romano 49

Small Holy Family, the Virgin seated in a chair, the infant Christ at her feet sleeping, and a lamb playing beside him; St. Elizabeth and St. John, admiring the incident, and St. Joseph in the back ground; a very rare and fine cabinet specimen: formerly in the Orleans Collection.

134

A. Caracci 50

Susannah surprised by the two Elders; a beautiful female half dressed, and on one knee, looking up with a mixed expression of devotion and alarm; one of the Elders behind is drawing away her robe, the nearer one approaching with caution; a beautiful Picture both for composition and color: It is one of the few that bear the signature of Caracci (A. CAR. BON :) formerly in the Aldobrandini Palace.

220

P. Wouvermans, 1665 .. 51

A View of the Great Square of Dort; taken during the time of a horse-fair; a brilliant and beautiful scene, warmed by a fine sun and enlivened by a multitude of figures that display the occupations, the humour and confusion incident to the occasion: the whole beautifully drawn, and finished with equal truth and delicacy.

150

DIETRICH 52

Our Saviour overturning the Tables of the Money Changers and driving the Sellers of Cattle and Doves from the Temple; a wonderful performance, the ex-

pression of the countenances in this complicated group is conceived with a perfect knowledge of the passions, and the attitudes are of masterly design; the cattle scarcely inferior to those of Berghem; the coloring brilliant, but chaste, and softened into the most delicate tones in the back ground; the finishing is exquisite.

153

Dietrich 53 The Tribute Money: companion to the foregoing. In this Picture, Dietrich has adopted the manner of Rembrandt, and has imitated his strong outline and his richness, with happy effect.

130

G. Poussin 54 A cool Landscape, selected from among the charming scenery where this Painter chiefly pursued his studies: composed of ridges crowned with buildings, from which olive woods are feathered down to the edge of a lake, probably that of Nemi or Albano. On a sheltered bank to the left in front is a group of a sleeping Nymph, a Cupid, and a Satyr, with a bit of crimson drapery that gives a delightful zest to the fresh tone of the Picture.

430

Teniers 55 A group of Fishermen on a beach bargaining for Fish, to the left appears a ridge of sand hills, and upon an elevated part of them a watch tower; to the right an extent of shore with the sea flowing in, and fishermen to their knees in water, collecting their nets. The sweet fresh tone in which this Picture is painted is appropriate to the scene, the principal figures represented in conversation are touched with the greatest spirit. Formerly Mr. Walsh Porter's.

300

Guercino 56 The entombment of our Saviour, Joseph of Arimathea Nicodemus and the two Maries depositing the body in the sarcophagus viewed within the cavern

of the sepulchre, Calvary in the distance, the elegance usually observable in the clearer Pictures of Guercino is here very sweetly displayed. This very brilliant chef d'œuvre of the master was formerly in the Colonna Palace

101 L. Caracci 57 The Virgin in a beautiful attitude holding the young Christ across her knee. The figure of the Infant uncommonly spirited and grand. This exquisite gem may be truly received as a standard specimen of the mind and execution of An: Carracci. The coloring is of the richest tone. From the Borghese Palace.

33 Mazzolino di Ferrara 58 Virgin, Child and St. Joseph; St. Francis in adoration; St. Elizabeth and infant St. John behind; a background of rich architecture loaded with bas reliefs and figures. This master who was a fellow disciple with Garofalo displays much learning as well as professional science in his pictures. This was probably painted to oblige a particular religious order, as there is a Satyrical allusion in it to the Monkish dissensions of that day.

75 Guido 59 The Virgin with the infant Christ on her knee, St. John kneeling on the cradle, and kissing the foot of his Saviour; the draperies splendid: a sweet and high finished gem. From the Colonna Palace

63 CLAUDE 60 A Sea Port with vessels, a fresh evening scene; on the right are buildings on a wooded cliff intercepted by trees which appear resisting a strong evening breeze; the sun darting a gleam of light across the bay, illumines some figures on a strand in the front ground with very rich effect, near them are seen boatmen carrying off bales of goods recently landed: a beautiful specimen.

355 BERGHEM 61 A broken Landscape with Peasants and Cattle passing a ford, the remains of an aqueduct to the left, a warm sunny evening: painted with a free and spirited pencil a cabinet gem from the collection of Mr. Craufurd of Rotterdam.

390 WOUVERMANS..... 62 A Camp Scene, with a group of Cavalry at a Suttler's Booth, the exquisite chef d'œuvre of Wouvermans known as the *the Coup de Pistolet*. The principal figures are a Cavalier mounted, with a female in silk drapery *en croupe*, a horseman with a glass uplifted smiling at the hostess, another applying a trumpet to his lips, while a fourth exhilarated by the liquor expresses his joy by discharging his pistol in the air: hence the well known title of the Picture. The group is beautifully composed and colored in the richest harmony, relieved by a tender back ground and a sky lightly clouded and perfectly in motion: a matchless chef d'œuvre.

43 BENVENUTO GAROFALO 63 THE CONVERSION OF ST. PAUL, as the subject of this Picture has been generally tho' perhaps improperly termed: it rather represents the rout of an army by divine interposition. The figures are apparently very artlessly grouped but most spiritedly designed, in many passages quite worthy of Raphael. The costumes are in the elaborate Cinque Cento taste: a very fine and capital chef d'œuvre.

300 M. ANGELO BUONAROTI 64 THE CRUCIFIXION, with the Virgin and St. John Evangelist: a bijou truly inestimable. It was originally painted on the door of a Tabernacle for the Oratory of the Cavalieri Palace, and has ever been considered a most rare and precious gem; it is in very fine preservation.

F I N I S.

